

VOL. V.—NO. 22.

NEW YORK, THURSDAY, NOVEMBER 30, 1882.

WHOLE NO. 148.

Present Musical Journalism.

OF late years, side by side with co-operation in other directions, our daily, bi-weekly, and weekly papers have largely absorbed public reading interest in all departments of information; and indeed these journals are so admirably served as a rule, and are so fully supplied with information, literary, artistic, and scientific, that for general purposes they appear to meet the requirements of our artistic and scientific worlds as well as to satisfy the inquiries of the general public upon such topics. So, in England, it is not fair to judge of public interest in any given department of art or science by the patronage accorded to class papers. Yet these words do not apply to America, where not only daily general journals flourish, but numerous artistic papers also prosper. To judge from the number of musical papers issued successfully in England, we do not appear to stand high as a nation interested in all that concerns the art and its growth. Two old established weeklies, eight monthly papers, and several semi-dramatic and semi-artistic journals make up the strength of our musical press force. However, it is gratifying to add, there are signs of increased interest on the part of those who may be expected chiefly to form the body of the readers of musical papers here, and the rapidly advancing growth of the musical profession in this country—intellectually, educationally, and socially—is telling advantageously upon our literature devoted to the art. Our musical papers, too, are contributed to by some of our foremost musical thinkers and practical artists, so the future is one of glowing prospects. Taking all into consideration, America stands first at present in musical journalism; though there most of the papers treating upon music also share their pages with matter concerning the stage. The American musical papers are so excellently served, are sustained evidently by energetically, liberally, and wisely used capital, and so admirably got up in many cases, that it is clear the reading public—probably, in proportion to population, by far the largest of the class in the world—meet such vigorous efforts with a full need of support. The musical journals of the United States are full of pungent, clear-sighted, well-pointed, and humorous criticism, rarely to be noted on this side of the Atlantic; a style of criticism which has in its very fearlessness and sharpness the danger of being unjust, as being often somewhat more calculated to display the brilliant fancy of the writer, than to anxiously and thoughtfully afford a careful assessment of the merits or demerits of the works and artists under notice. All the same, the criticism of the American newspapers is for the most part, sound, well-meaning, forcible and shrewd, and so no doubt in some respects does it work well and promptly. It may be that the adoption elsewhere of a less, serious business-like tone of criticism would tend to the creation of a somewhat wider circle of readers, still one cannot but respect the serious and thoughtfulness of the painstaking critics serving our highest class, and musical newspapers. Such writers, by their keen sense of responsibility and admirably balanced minds, claim, and have, a large public respect. Many such men are undoubtedly to be found, too, writing for the leading musical papers of the United States. In Europe, France stands first, it may be fairly allowed, in the amount and generally excellent character of her musical journalism, coming probably next to America in the number of papers issued. The French musical papers are for the most part weeklies. They are edited and very admirably served by musicians and writers of real eminence, who generally write from the individual point of sight, signing their own names to their several contributions; a plan largely adopted in America and now growing in favor in Germany, Italy, and Belgium, &c. Artistic life in France is largely healthy, and merit has there, generally speaking, and especially as regards its possession by native artists, a recognition at once prompt and generous. This honorable state of affairs prevails more extensively, or perhaps as generally, in France than in any other country. The French musical journals are high-class papers, written for in a thoughtful, responsible tone. Germany cannot be described as being as strong as might be expected in musical journalism; the papers de-

voted to the art are very limited in number, and usually small in size. They are, on the other hand, admirably written for, and the general tone of the criticism offered is at once just and thoughtful. The organ and the pianoforte claim in the German musical papers special and exceptional attention, including one journal chiefly devoted to topics in connection with the two great key-board instruments. This feature of the German musical press has hardly a parallel elsewhere, and is absent from the musical journalism of even France and America; though England has an independent and admirably conducted paper partly devoted to trade interests, two excellent monthlies specially concerning particular methods of notation, one a paper of extensive circulation, and another dealing in part with the technicalities of musical education. Austria, although claiming in its capital great and historic musical centre, has but little of musical journalism to boast of. Curiously enough, Bohemia and Hungary can show some efforts in this direction, and one good paper can be pointed to at least. The employment in a musical paper of the East of Europe of the local and French languages side by side may be here noted. Italy ranks with Germany, possibly in some respects a little higher in the way of musical journalism. The two leading weekly papers have excellent and thoughtful articles upon topics concerning the scientific and higher departments of the art, such articles bearing the signatures of writers of acknowledged power, and offering earnest and judicious criticism. One Italian musical paper devoted to sacred or rather specially to church music, advocates the preservation and acceptance of the earlier and purest types of ecclesiastical music, representing in this way the views of the ultramontane party of the Roman Church. Belgium, in proportion to its size, gets fairly represented in musical journalism, boasting of at least one sound, well-served musical paper, with the signatures of writers of marked ability and large reputation attached to leading articles. Spain is not without journals devoted to the art, having well considered matter and criticism of a healthy type. The general outlook of musical journalism is promising. Although it is in England. America and in Italy largely sustained by the music publishing interest, it cannot be said in any instance that the best interests of the art are either subverted or neglected. Both the independent and the trade-supported journals here and elsewhere work seriously and earnestly for the true advancement upon sure foundations of every department of the art, and so deserve well of the musical world, and fairly claim, it may be added, a more generous support than class papers as a rule secure.—*E. H. Turpin in Musical Standard.*

Ut, Re, Mi, Fa, Sol, La.

GUY of Arezzo, remarking that in Italy also similar inconvenience resulted from the neumation then in use, says in the preface to his "Micrologus" that cantors could never have learned a single antiphon, though they had labored at it over 100 years. Also, in his "Regulae de Ignoto Cantu," he deplores the existing errors, better calculated to sow disputes amid the cantors than to further the praises of the Almighty, since the scholar agreed neither with his master nor with his colleagues. Desirous to put an end to this disastrous state of things, and to familiarize the study of chant, Guido, after long thought and deep study, determined to establish some sure rule, making use of points distributed upon parallel lines, which, by their figure and position, should serve to mark the diverse intonations and thereby reduce and simplify the manner of writing and reading music. Finally, about 1030, he succeeded in determining upon a method by means of which the chant could be more easily learned and remembered. The discovery was after this wise:

One day while the pious monk was practising psalmody and chanting the hymn composed by Paul the Deacon in honor of St. John Baptist, which is sung at first Vespers of the feast of that saint (June 24)—St. John, styled by the Sacred Scriptures "Vox Clamantis," is the patron of cantors—he perceived, to his astonishment, that the first syllable of the first word of each succeeding hemistich regularly ascended, either by a whole or half tone; so that, commencing with the first

note and rising to the sixth, there was ultimately formed a complete Greek hexachord. From this observation, which had escaped the attention of all other learned musicians, Guido formed the idea that by using these syllables to designate the sounds belonging to them in the hymn of St. John there would be found an easy method of teaching and learning the chant. The following is the stanza of the hymn from which are derived the well-known syllables *ut, re, mi, fa, sol, la*:

*Ut queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labil reatum,
Sancte Joannes.*

He applied himself to teach this method to his pupils, and to render them familiar with the diatonic succession of the syllables *ut, re, mi, fa, sol* and *la*. We cite his own words, which still more clearly set forth his aim: "If, therefore, you wish to recall to memory such or such tone, and to recognize it immediately in a chant, known or unknown, debes ipsam vocem, vel neumam, in capite alicujus notissimae symphoniae notare ut pote si hac symphonia qua ego docendis pueris in primis utque etiam in ultimis utor." Further, to banish every species of confusion, he established the usage of two lines to distinguish the clefs, one yellow for the clef of *ut*, which he styled of third voice, the other red for the clef of *fa*, which he named of sixth voice, as we read in the following lines comprising the rhythmical rules added to the "Micrologus":

*Ut proprietas sonorum discernatur clarus,
Quasdam lineas signamus varii coloribus,
Ut quo loco sit tonus, max discernat oculus,
Ordine tertie vocis splendens crocus radiat,
Sexta ejus, sed affinis flaro rubet minio,
Est affinitas colorum reliquis indicio.*

—*The Catholic World.*

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Dr. Spark has just completed his seventh volume of the "Organist's Quarterly Journal." It has been in existence for fourteen years. The success of the work is a matter for congratulation, for it has helped to bring into publicity English organ composers.

....Alexandria, Egypt, is to be enriched by a good-sized organ. It is to be built by Brindley & Foster, and is for the English Church there. English colonists everywhere will be glad to hear this news, and those settlements that have no organ as yet, will look anxiously for the time when they will have one.

....John White's third organ recital was given last Monday afternoon in Chickering Hall, November 27. He first played a "Fugue" by Scarlatti, then the "Andante" from Nidor First Organ Symphony, a specimen of the modern French organ school of composition, and which was executed in an excellent style. Thiele's "Theme and Variations in A flat," followed, and in this Mr. White was thoroughly at home. A "Grand Fantaisie de Concert," by Callearto, a Belgian composer followed. This was effectively performed. Liszt's "Evocation" à la Chapelle Sixtine, brought the interesting recital to a close. A vocalist gave assistance and variety to the afternoon's entertainment.

....As an English writer asserts, Bach's organ works are almost always played through without any attempt at phrasing or distinct registering, although many of the fugues are exactly adapted for the most refined treatment. The great fugue in A minor, the subject of which commences with the notes A, C, B, C, A, B, &c., is capable of being phrased in a most refined manner, and it is only the ignorance of the player or antiquated custom that makes this needed phrasing a matter very generally ignored. When these works are played by pianists (in the form of piano transcriptions), although they should not be tolerated in this form, phrasing is attended to, and thereby the works become doubly intelligible. Organists should take the matter in their own hands, and for once defy old customs and traditions.

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THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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ENGLISH music publishers are continually importuned to do away with the marking of sheet-music at exactly double its price, and then having printed on the title-page "All music at half-price." This practice has nothing to defend it, and it is well that in this country the sensible system prevails of marking the exact selling price on the title-page.

THE recent Moscow exhibition served to show to what extent pianos are now being manufactured in Russia, there being according to *Musical Opinion* no less than fifty-two manufacturers of pianos. A great impetus was given to this branch of Russia's trade when the heavy prohibitive import duties were fixed upon. This considerably affected German makers.

DR. STAINER, organist of St. Paul's Cathedral, London, believes it difficult to find good yet simple music for use in country churches. If we have to believe that this is the fact in England, in America it is doubly true, for those who write most of the church music in this country have little idea of the sacred style, and are also deficient in sound technical knowledge.

THE celebrated pianist, S. B. Mills, has been exerting himself to interest and amuse his children by composing for them songs of a simple character, that are constructed on a form or model of his own invention. These having attracted the attention of persons interested in modern educational methods, it is possible that they may be given to the public at no distant period, and possibly in one of Harper's periodicals.

WORKMEN will no doubt eventually come to have a fair share in the profits of the goods they help to manufacture. It is to be believed that when this is inaugurated, strikes will almost if not wholly cease to exist, as manufacturers and employees will then have a common interest in the business transacted. Now, however, there is always secret or open warfare, and rarely peace for any length of time.

AWEST-OF-ENGLAND piano dealer bitterly complains of competition causing dishonorable practices in the trade, and that the importation of foreign instruments is increasing because they are easier sold than those of English makers, as dealers feel at liberty to ask whatever price they feel disposed, and in many cases obtain it. If such is the actual state of trade in most of the English towns, the dealers' condition would not be an enviable one, and American agents could well feel that although they have grievances to suffer, they are not so badly off as their English cousins. Competition is the life of trade so long as abuses do not creep in and tinge

transactions with fraud. The importation of foreign pianos into England is, however, a matter of grave moment, as the number sent there is constantly increasing.

ASENSIBLE and timely remark is made by *Musical Opinion* when it says that workmen who have tools that are of any value at all should certainly insure them, when they are habitually left in factories. If only as a possible precaution this should be done, for a good kit of tools costs no inconsiderable amount. In this matter, however, workmen are both careless and unwise. Improvidence also has something to do with it.

TRADE in Germany is said to be quite good, but hardly so rushing as was to be expected or hoped for. Some firms are kept as busy as they can well be, and send large number of instruments to the English colonies. Australia seems to be a field for the sale of German pianos, a fact English manufacturers are realizing, without, however, being able to cope with their competitors. No doubt, in the future English makers will do more toward gaining the supremacy in Great Britain's most important thriving colonies.

MUSIC paper is a necessity to the composing musician. The white paper used at present is injurious to the eyes, and the announcement that a new paper has been put on the market will be welcomed by those interested. This has been done by a London firm of stationers, which has offered a "sight-preserving manuscript music paper," sea-green in tint and which Dr. Sullivan and Herr Pauer assert is less trying to the eyes than the ordinary white. Especially is this so when night-work is indulged in to any extent. If the new paper is in any degree successful it will soon make its way over here, or be imitated by some manufacturing stationer or other. Blind musicians will, unfortunately, not be benefited by it.

THE fate of a concert seems to depend upon the personal popularity of its organizer. This fact is continually brought to notice by the failure of some excellently prepared entertainments and the strange financial success of others not half so good in an artistic way. There can be no question that a lady singer who has a certain fashionable support can appear in public with every prospect of success, even if her talents are only of a very mediocre order. But she who makes her début without fashionable influence of some kind is likely to see herself neglected and condemned, unless she is the possessor of unusual gifts. Talent is necessary for permanent success, but fashionable influence for transient triumphs.

ALEADING question with English musicians is, "Shall the musical profession be registered?" Sir John Lubbock has drawn up a bill for the "Registration of Teachers and its bearing on the Musical Profession." The professional and social advantages to be derived from registration are obvious. At present the musical profession, in England at least, has no position or influence in modern society, and cannot have until it is organized. Any one can dub himself or herself "Professor of Music," but it is not so with regard to the professions of medicine, law, &c. Even in America, if those worthy to be styled professors of music were duly registered by law, good would be done to the profession, and pretenders would be kept from practising on the ignorant.

APROFESSOR of music in London has sent a letter to the *Musical Times*, warning the profession against a man who surreptitiously obtains professional cards and then presents himself as the person named thereon. He tells a well-made-up story, obviously for personal gain, and after one victim has been fleeced, attempts to take in another. He has been caught in one or two instances, although not dealt with by law. Letters that were written to him under his assumed names found their way into the hands of those whom he had represented himself to be, and thus his devious transactions became known. It is impossible to foresee the harm that such an imposter might do, as only on the discovery of his trickery could matters be fully and satisfactorily explained. American musicians should make a note of this and beware of tricks of the same kind.

AGOOD suggestion was recently made in the *London Musical Times* concerning the best manner for music publishers to issue their catalogues, or at least, that part of them which contained choral works. The writer advised the publishers to give the time occupied in the performance of cantatas, operettas, &c., the number and kind of soloists required, and the number of

parts into which the choruses are divided. These compositions are written for all kinds of voices, variously distributed, and unless the advertisements state the particular soloists or chorus needed for their interpretation, conductors of societies have to write before they can order the works desired. The time required for performance is also a valuable piece of information to conductors, as it helps them to lay out programmes, &c. American publishers should not forget this suggestion when issuing new catalogues.

WILLIAM WELLS NEWELL (Graduate of Harvard, who is known by his masterly metrical version in English of the Greek drama, "*Edipus Tyrannus*,") has been at some pains to collect the words of songs used by children in all parts of America and Europe. During the past twelve months children's parties have been given from time to time to poor children of various nationalities in which they were led to amuse themselves by singing and dancing their musical games. Dr. S. Austen Pearce undertook the work of transcribing in musical notes their artless songs. These he has since embellished with accompaniments. The whole subject will be presented to the public by the Harpers early in the New Year, when it will probably be seen that a valuable addition has been made to the growing collection of the hitherto unwritten "backstair" literature of our childhood.

Operatic, Choral, Orchestral, &c.

HOME.

Buffalo, N. Y., will have a visit from Dr. Damrosch and his orchestra the latter end of December.

The Chicago Church Choir Company has been giving with varying success "*The Pirates of Penzance*" in Indiana.

A three-act comic opera is being written by Professor Nembach, of Cincinnati. Its success is anticipated by the composer.

The Euterpe Society, of Syracuse, N. J., is trying to do good work this season. New York talent is engaged at their concerts.

The Mendelssohn Quintet Club has been steadily gaining in reputation with each Nilsson performance. Its members play like artists.

Mr. Darley, a rich Philadelphia amateur, has written an operetta called "*The Silver Bell*." It will likely be produced in Chicago the coming winter.

The St. Louis Choral Society contemplates performing Mendelssohn's "*Elijah*" early in December. Its membership is made up of capable singers.

The Arion Club, of Providence, R. I., will likely give four concerts this season. The music to be performed is of a high class and will attract attention.

The New York Philharmonic Club is fulfilling many engagements throughout the country. Its excellent playing is always well received by the public.

The Cincinnati Sängerbund is being considerably strengthened by additions to its performing force. It is quite an important and powerful organization.

Mr. Allen's chamber music concerts in Boston have been quite successful. The works produced have been uniformly interesting and really well executed.

The "Opera Festival" to be given in Cincinnati on January 29, is now considered to be assured. Colonel Mapleson's troupe will take part therein, even Patti and Albani.

The Defossez French Opera Company is now giving excellent performances in New Orleans. The artists are possessed of no mean talent, and the orchestra and chorus are good.

St. Paul, Minn., is trying to get up a musical festival in the spring, under the direction of Theodore Thomas. Over 300 voices will likely take part therein, besides a full orchestra.

The Germania Männerchor, of Cincinnati, is under the direction of the able composer and chorus master, Otto Singer. The performances given by this society are invariably successful.

The first of a series of symphony concerts under the auspices of the Symphony Society of Jersey City was given on Thursday night, November 23, in the Tabernacle, and drew a large audience. The concert was a good success. The orchestra of forty-four pieces, was under the direction of Theodore Thomas, and the vocal soloists were Hattie Schell, soprano, and George Werrenrath, tenor. The following programme was admirably rendered: Symphony in B minor, No. 8 (unfinished), Schubert; aria, "O, zitter nicht" (*Zauberflöte*), Hattie Schell; finale, "Prometheus," Beethoven; scenes from "Lohengrin"—(a) *Lohengrin's disclosure*, George Werrenrath; (b) *Introduction, Nuptial Chorus—march movement* (third act). Overture, "William Tell," Rossini. "Ave

Maria," Bach Gounod. Shadow Song, "Dinorah," Hattie Schell. Suite, "Sylvia," Leo Délibes. The second concert will be given on January 4.

German opera, with Mme. Geistinger as the star, has reaped a success wherever she has so far appeared. Business has been good in every city, and artistic triumphs have often accompanied it.

A musical festival is contemplated by the good citizens of Kansas City next February. Charles Locke has been the leading spirit in bringing it to a focus. Theodore Thomas will be the conductor.

The Cecilia Society of Syracuse, N. Y., conducted by Sumner Salter, will produce in December at its first concert Barnby's "Rebekah," and other pieces. An excellent performance is anticipated.

Emma Abbott's operatic performances this season appear to have been financial successes. The criticisms of musicians do not seem to keep people away from going to hear the representations of her troupe.

The Oratorio Society of St. Louis, of which Mr. Poppen is the conductor, has been christened the "Henry Shaw Musical Society." Mr. Shaw is a St. Louis millionaire, and is known to the public by his large gifts to the city in shape of Shaw's Garden & Tower Grove Park.

Hartford, Conn., has an amateur opera company, which is under the direction of Mr. Emerson. It has performed "Patience" with great success. Another amateur opera company holds out at New Haven, Conn., and has produced the "Chimes of Normandy" with much *début*.

FOREIGN.

Massenet's "Hérodiade" is to be given in St. Petersburg, shortly.

Delibé's opera "Jean di Nivelle" is one of the novelties in Brussels.

"Muzzedin," a new comic opera by Herr Bachrich, is presently to be produced in Vienna.

W. Barretts' appreciative "Balfe, his Life and Works," has been published by Rivington & Co.

Mr. Hutchinson, known as a writer of several songs, is composing a cantata, "The Story of Elaine."

The Association Artistique at Angers is giving excellent classical orchestral concerts under the *baton* of M. Selong.

The distribution of the prizes to the "laurettes" of the last concours of the Brussels Conservatory, took place on the 12th inst.

The Conservatoire at Valencia, Spain, had last year no less than 294 students, most of whom, say the journals, were studying pianoforte playing.

Mozart's "Don Juan" has been revived at Leipsic, and found admirers as ever; for perfect tune and polished workmanship never goes out of fashion.

The new Musical Society of Brussels will inaugurate its season of concerts next month. Massenet's "La Vierge" will be the *pièce de resistance* of the first concert.

During his summer holiday at Ischl, Brahms has written a trio, a string quartet, and also set a portion of Goethe's "Iphigenia" to music for chorus and orchestra.

Sponentini's "Vestalin" has recently been played very successfully at the Hamburg Town Theatre. This revival was the first performance of the opera in Hamburg for thirty years.

Wagner's "Tannhäuser" will shortly be performed at Rome. A deputation has waited on the manager of the theatre where it is to be produced, in order to express satisfaction with his project.

The Royal Academy of Belgium has made known the result of the prize competition for the best trio for piano, violin and violoncello. Nine trios were sent in, the prize of 1,000 francs being awarded to Joseph Callaerts of Antwerp.

Franz Shubert's romantic opera, "Alfonso und Estrella," as arranged by Fuchs, capellemeister at the Imperial Opera House, Vienna, was recently performed for the first time at the Stadt Theatre, Cologne, but did not meet with any marked success.

Alphonse Duvernoy, composer of "La Tempête," is writing a three-act opera to a libretto by M. Pierre Burton, founded on Lord Byron's "Sardanapalus." The work is to be brought out shortly in Paris, with Faure and Brunet-Lafleur in the two principal parts.

Gomez is writing not only the announced opera "Leona," but is working on a new comic opera called "Minon de Lenclos." He is also preparing another work entitled "Palma," the action of which happens in Bagdad, and which will have a rich Oriental scenery.

Raff's sixth symphony was performed at a recent Crystal Palace concert. It bears the following inscription: "Gelebt,

gestrebt, gelitten, gestritten, gestorben, umworben." It contains a fine "Funeral March," and was really played at the present late day *In Memoriam* of the dead composer.

The Artistic World.

AT HOME

—Ciampi-Collaj, the baritone, has arrived in New York.

—J. Durège, the composer and pianist, has fitted up a studio on Broadway for the reception of pupils.

—Lillian Russell, who has been seriously sick, is now on the road to a complete restoration to health.

—Selina Dolaro has been a standby of the Standard Theatre. Her singing has been appreciated at its true worth.

—Ernest Perabo, the well-known Boston pianist, is now giving piano recitals in that city. He is an excellent artist.

—Emma Howe sings with much taste, and always succeeds in producing an agreeable impression upon her listeners.

—The Carri Brothers were recently on a trip through the South. Both are excellent performers, one on the violin, the other on the piano.

—Zelda Seguin-Wallace, as the star of the Max Strakosch English Opera Company, has obtained a decided success in Canada.

—Signor Galassi, from indications, has been using his voice too freely, for he has lost the control of it which he formerly had. He really needs rest.

—Patti has drawn so well that the prices have been lowered one dollar by Colonel Mapleson, who has also released the guaranty of \$44,000.

—Nicolini is pleasing the public and critics this season better than he did last season. Of course, he is not the singer he once was, many years ago.

—Amelia Goldberg, an American soprano, who has been for five years in Italy, is now in this country, having arrived here last week by the steamer Catalonia.

—Catherine Lewis will now have her own company if report speaks truly. She will be the star, and her *pièce de resistance* the well worn opera "Olivette."

—A. Schotte, the blind tuner of Steinway & Sons, has written an admirable piano concerto and a quintet for strings. Rafael Joseffy is expected to play the "Concerto."

—Edmund Neupert, the Norwegian pianist, is increasing his reputation as a splendid soloist on every appearance. He has not yet, however, been heard under the best conditions with orchestra.

—Pierre Douillet, a young Russian pianist, now connected with the New York College of Music, has made an excellent impression by his playing at one or two concerts. He has considerable execution and a good style.

—Minnie Hauk has entered into a contract to sing with Col. Mapleson's troupe on December 6, in "Carmen." She has also promised to sing on the same date with the Newark Harmonic Society. What will she do?

ABROAD.

—Bettini, the celebrated ex-tenor, has been in Milan.

—Mme. Essipoff has been playing successfully at Chemnitz.

—Gaetano Braga is now in Paris, after spending some months in Italy.

—Ed. Elkan has been nominated Chevalier of the Order of Leopold.

—Mme. Lemmens-Sherrington recently sang in Glasgow with her old-time success.

—Bologna intends to present Wagner, during his stay in Venice, with the freedom of the city.

—It is announced that the distinguished violinist, Jean Becher, intends to open a violin school at Mannheim.

—Duprez, the celebrated tenor, has just had published by Tresse, a collection of songs that he formally composed.

—Arthur Pougin has resigned the editorship of *La Musique Populaire*, being succeeded in his duties by Alphonse Baralle.

—A new quartet society has been formed in Brussels with M. Colyns, Jeno Hubay, Van Styvoort and Joseph Servais as its members.

—Eugene D'Albert, who has lately been giving concerts in various German towns, has met everywhere with a most enthusiastic reception.

—Ermina Borghi-Mamò has been suffering from an attack of intermittent fever. She has had to break several contracts because of her illness.

—The papers have it that M. Gounod intends visiting Granada for the purpose of examining some curious specimens of Spanish music preserved in the cathedral.

—Franz Abt has settled at Wiesbaden. The four principal choral societies of Brunswick gave a farewell concert in his honor before he left the city in which he had lived and labored so long.

—Adelina Colombini, now taking a tour in Germany, has been exceedingly well received both by the public and musical critics in Berlin, Hanover and other cities. Her figure and voice were praised.

—A Miss Cravino has had a flattering reception at the London Saturday Popular Concerts. A critic writes that she has a pleasing contralto voice; her manner of singing is pure and unaffected, though she still lacks style and finish. She nevertheless gives ex-

cellent promise and there is no reason why she should not some day take a high place among our vocalists.

—M. Jourdain made a hit at Brussels in the rôle of *Vaseo de Gamo*, in "L'Africaine." His singing in the sentimental passages was refined and expressive, yet in the more vigorous parts he did not lack force.

—Herr Friedländer, who recently gave a concert at Frankfurt, in conjunction with the pianist, Herr Max Schwarz, is very highly spoken of in German papers as an artist of great vocal and intellectual attainments.

—The death of M. Bonnisseau is announced. He was a Parisian by birth, wrote a good deal of effective solo music, was an accomplished and famous flageolet and cornet player, and lately bandmaster of the Scots Greys.

—Mlle. Silberberg is a new pianist that recently made her début in Paris, at a concert given by Lamoureux. She is said to have done herself scant justice, because of nervousness incidental on a first appearance.

—Isaac B. Poznanski, the well-known violinist, is giving a series of chamber music concerts in London, in conjunction with Mr. Carter, pianist and composer. At the first concert he obtained a good success. He is now on a tour in the English Provinces.

—Sims Reeves has been singing with the greatest triumph Balfe's familiar air "When other lips," at his recent concerts. The recent unveiling of the Balfe "tablet" in Westminster Abbey had aroused the English public to make these demonstrations.

—The young Italian violinist, Teresina Tua, has made an immense sensation in Berlin and Vienna. She is said to be very good-looking, and her playing reminds people of Milanollo. The young violinist lately received from Joachim a photograph, on which were written some words expressing admiration of her great talents.

—Mme. Valleria, who played the heroine *Senta*, in Leeds, recently, at a representation of "The Flying Dutchman," given by the Carl Rosa Company, was the greatest attraction, and her histrionic and vocal abilities called forth loud applause. Her representation of the loving, devoted maiden was a splendid performance, and one that did not fail to enlist the sympathies of all present.

Briefs and Semi-Briefs.

....The tenth annual festival of the choirs of Trinity parish was held last week at Trinity Chapel.

...."The Mascot" still continues to be the attraction at the Philadelphia Arch Street Opera House.

....The 1,300 consecutive concert at Koster & Bial's was duly celebrated last week by a grand extra concert.

....The McCaul Comique Company, including Catherine Lewis, occupies the Brooklyn Academy of Music this week, and is singing in "Olivette."

....The Camilla Urso Concert in Mechanics' Hall, Worcester, November 20, was a genuine success. Madame Urso, after a complete tour of the States, contemplates another, her second, journey around the world.

....Owing to the success of "The Queen's Lace Handkerchief," it has been continued for this week at the Philadelphia Lyceum. It will be followed by Gilbert and Sullivan's comic opera, "Iolanthe; or, the Peer and the Peri."

....Eloise Dikeman, one of Brooklyn's young sopranos, will be the recipient of a testimonial concert in that city on December 1. Emily Winant, the New York Philharmonic Club, and other well known artists, will assist her.

....P. S. Gilmore's Military Band was again the attraction at last Sunday evening's concert at the Alcazar. Several vocal and instrumental soloists took part in the programme, and the band played a number of popular selections.

....The first concert of the Boston Philharmonic Society's season was given in the Music Hall, on Wednesday last. The orchestra was conducted by Carl Zerrahn, and the soloists were Mrs. Allen, soprano, and Frederick Archer, organist.

....Judge Donohue has granted a temporary injunction restraining performances in this State by the "Hungarian National Orchestra," a company of Gypsies, except under the management of Karoly Biringer, who claims he has an unfinished contract with the company.

....Miss Richardson made her début in a concert at the Bedford Avenue Reformed Church, Brooklyn, on last Tuesday evening, assisted by Minnie Denniston, soprano; Christian Fritsch, tenor; Carlos Hasselbrink, violinist; S. B. Mills, pianist, and C. Mortimer Wiske, conductor.

....Colonel Warner has written a three-act comic opera entitled "The Arctic," the music for which has been composed by G. W. Gould, an organist at Portland, Me. It had its first representation at the Windsor Theatre, Boston, on last Monday evening. Blanche Corelli personating the leading rôle.

....Sam Franko announces his annual concert at Steinway Hall for December 12. He will be assisted by Adele Marguiles, pianiste; Hoist-Hansen, Hartdegen and Mr. Dulcken. The programme is particularly good in its composition, and contains a concerto by Spohr, a romanze by Svendsen, and some other works.

....The New York Chorus Society, directed by Theodore Thomas, will give its first concert of the second season on Wednesday evening, December 6, at Steinway Hall, when

Gounod's trilogy, "The Redemption," will be presented. The soloists will be Aline Osgood, Mrs. Hartdegen, Emily Winant, Mr. Fritsch, Mr. Simpson, Mr. Remmertz, Oscar Steins and John F. Winch.

The Swedish Glee Singers (C. Murberg, Gust, Blomgren, T. Barck, J. Thimerstedt and C. H. Guillotte), of New York, gave a concert at Columbia Hall on last Sunday evening, assisted by Bella Hustace, soprano; Hattie Apolant, piano solo; C. A. Jacobsson, bass solo, and George Aegeger, piano accompanist.

The Liederkranz Society dedicated its new hall, Nos. 111-119 East Fifty-eighth street, on last Sunday, with a grand concert. There was an orchestra conducted by Theodore Thomas, the society sang three times, Emma Juch gave a scene and aria from Weber's "Freischütz," and Rafael Joseffy played with the orchestra a Saint-Säens piano concerto.

"The Sorcerer" runs along merrily at the Bijou Opera House, and will probably be kept on as the holiday attraction at this house. Lilian Russell has temporarily retired from the cast, owing to indisposition, and her place is filled by Madeline Lucette (Mrs. J. H. Ryley). Stephens and Solomon's new comic opera, "Virginia," is in rehearsal, and will some day follow "The Sorcerer."

The New York College of Music gave a concert on Wednesday evening, the 22d, in Historical Hall, Brooklyn, for the benefit of a free scholarship fund which is to be established in connection with this institution. It was the first of a series. Pierre Douillet, Luigi Meola, and Edouard Mollenhauer (three professors of the college), and some students took part in the performance.

Dr. Damrosch gave his first orchestral concert in Cincinnati on Tuesday evening, the 21st. He played a Beethoven Symphony, his own "Festival overture," the Vorspiel to "Parsifal" and the "Oberon" overture. He was greeted with hearty applause. Mlle. Martinez sang an aria from "Roberto," and a Miss Wickham, a pupil of the College of Music, performed a "Concerto" for violin by Spohr.

On last Tuesday evening Christine Nilsson made her first appearance in concert at Steinway Hall under the management of Mr. Abbey, and will be again heard in a matinée on Saturday. The Mendelssohn Quintet Club, of Boston, Hope Glen, Mr. Bjorksten, and D. I. Puente assisted Mme. Nilsson at her concert. The season thus far has been a decided popular success in New England and in Philadelphia.

The rights of representation of Messenet's opera, "Herodiade," have been obtained by the Covent Garden Opera Company. The opera has had a success on the Continent, but as its libretto would not be tolerated either in America or England, Mr. Gye has had a new version prepared without disturbing the original musical score. It will be produced in London at the close of the present season, and early next year in New York.

The Philharmonic Society of Brooklyn gave its second concert of the season on last Saturday evening, the 25th, at the Academy of Music, that city, Theodore Thomas conducting. Every seat in the spacious building was occupied, and the occasion was rendered all the more brilliant by the appearance of Rafael Joseffy. The programme was well chosen,

and last evening's concert was as great a success in every particular as any of its predecessors.

On Tuesday evening, December 5, an entertainment will be given at Steinway Hall under the auspices of the Association of Master Plumbers, in aid of the building fund. The following artists will appear: Jessie Robertson, soprano; Marie Conran, contralto; Ella Matilda Conran, mezzo-soprano; Ch. Fritsch, tenor; Luigi Lencioni, basso; Alexander Brown, comic; Andrew Hoch, violoncellist; Miron A. Ward, conductor. Also the well-known impersonator and humorist, Stephen Massett (Jeems Pipes, of Pipeville).

A "sacred concert" was given on last Sunday evening, November 26, at Steinway Hall, in which various Gesangvereine took part, under the baton of Carl Eisner. Mozart Männerchor, New York; Haydn Männerchor, Brooklyn; Harmonie, Long Island City; Cäcilie, Grand street, Brooklyn, E. D.; Apollo Sängerbund and Harmonie (Section der Tailor Union), Williamsburg were represented; and the soloists were: Ida Mollenhauer, piano; Johanna Mollenhauer, piano; Emilie Brandis, soprano; Georg Peters, basso; Henry Mollenhauer, violoncello; Louis Mollenhauer, alto; Fritz Eisner, violin, and August Eisner, violin.

A grand serenade in compliment to Christine Nilsson was given by the Scandinavians and their singing societies of New York and Brooklyn, assisted by Gilmore's Band, under the direction of P. S. Gilmore, at the Victoria Hotel, on last Monday evening, November 27. The following programme was performed: 1. Swedish March (Södermann), Gilmore's Band; 2. Hör oss Svea (Wennerberg), Scandinavian singing societies; 3. Grande Fantaisie, "Huguenots" (Meyerbeer), Gilmore's Band; 4. Der er et Yndigt Land, Scandinavian singing societies; 5. Scene from "Il Trovatore," "Misérere" (Verdi), Gilmore's Band; 6. Brudenfärden (Kjerulf), Scandinavian singing societies; 7. Selection, "Gems of the Operas" (Bellini). Gilmore's Band.

The new Bijou Theatre, of Boston, will be opened on December 11, with Gilbert and Sullivan's "Iolanthe," which will be produced under the direction of Charles Harris, who has done such admirable work in the stage management of the New York Standard Theatre during the last three seasons. Reeve's Military Band, a chorus of fifty voices and an orchestra of twenty-five pieces will be heard in this opera. The cast has been arranged as follows: Lord Chancellor, H. E. Dixey; Strephon, Mr. Brocolini; Lord Tolloller, W. H. Fessenden; Earl of Mount Ararat, E. P. Temple; Sentry, Gus Kammerlee; Trainbearer, Arthur Haupert; Iolanthe, Clara Poole; Phyllis, Janet Edmundson; Fairy Queen, Miss Sanger; Celia, Anna Calloway; Lelia, Hattie Delaro; and Flora, Sylvia Gerrish.

Dr. S. Austen Pearce will deliver two courses of lectures during the present season at the New York Conservatory on "Music," with models of instruments, diagrams, musical and pictorial illustrations, on Tuesday evenings at 8 o'clock, beginning November 28, 1882. The lectures constituting the first course are: 1. "The Genesis of Music," November 28; 2. "Oriental Music," December 5; 3. "Modern Music," December 12; 4. "Music in the Future," December 19; 5. "Music as a Sensuous Art," January 9; 6. "Music and Mind," January 16; 7. "Music and Emo-

tion," January 23; 8. "The Mysterious Act of Composition," January 30; 9. "The Orchestral Symphony," February 6; 10. "What is Music?" February 13. Tickets for the course, \$3 each, can be obtained at the Conservatory, and at Pond's music store in Union square.

Mme. Albani will sail from England on December 30, and is expected to arrive here on January 9. She will be accompanied by her husband, Ernest Gye, the well-known impresario of Covent Garden. Mme. Albani will probably make her first appearance in this city at the public rehearsal and concert of the Oratorio Society, to be given in the Academy of Music on January 12 and 13. Mme. Albani has the highest reputation as an oratorio singer as well as an operatic artist, and for some years has taken the principal part in the great oratorio performances in London and the leading provincial towns. One of the greatest impressions she has made in oratorio was in Gounod's "Redemption" at the Albert Hall and elsewhere, and she has been engaged for the second London performance of this work on December 6. Her oratorio répertoire includes Handel's "Messiah," "Judas Macabaeus," and "Samson"; Mendelssohn's "Elijah" and "St. Paul"; Haydn's "Creation," and, in fact, all the best known works of the old oratorio masters and modern composers. Mme. Albani will join Her Majesty's Opera Company at Chicago, and will probably make her first appearance on January 16.

Sofia Scalchi-Lolli, who has been engaged to sing contralto rôles in Col. Mapleson's Opera Company, arrived in this city last Friday night on the steamship Plato, from Rio Janeiro, after a tempestuous voyage of twenty-two days. In the last five months she has been singing with success in the Teatro Colon, in Buenos Ayres, and the Teatro Don Pedro Secundo, in Rio Janeiro. Mme. Scalchi-Lolli is a native of Turin, and comes from a musical family, her father and mother having possessed voices of excellent quality. Her musical instruction was received in Bologna, under the direction of the late Mme. Boccabadi, and her first appearance was made in Mantua, in 1867, at the age of 17. She soon obtained engagements in St. Petersburg, where she sang for eight seasons at the Imperial Opera House. She has also sang in Vienna and Madrid, and for several years has been under engagement to the Covent Garden Opera House, London, where she will return in the spring after the close of her engagement in this city. Her first appearance in New York will be made in the rôle of Arsace in "Semiramide," and among the operas in which she expects to sing are "Les Huguenots," "Aida," "Le Prophète," "Il Trovatore," "La Favorita" and "Marta." Her répertoire consists of thirty operas. The cantatrice is an attractive blonde, and it is said that her voice has an extensive range and a sweet velvety quality.

W. T. Best has recently issued a collection of organ pieces in diverse styles, entitled "Cecilia." The contents of Book IV. consist of three pieces, op. 22, the composition of the well-known Danish writer, Niels W. Gade. These three works are a "Moderato" (F major, 3-2); a short "Allegro" (C major, 9-8); and an "Allegro" (A minor, 4-4). They are all pieces of a dignified character.

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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

NEW YORK ACADEMY OF MUSIC.

On Monday evening, the 20th, "La Traviata" was repeated to an overflowing house; of course, Mme. Patti was the attraction as on the first presentation of the opera. Her singing was, perhaps, somewhat fresher than when she personated the rôle of *Violetta* before, and the applause she received showed how greatly her efforts were appreciated by those present. Her acting in the last act was as effective (almost realistic) as ever, and the "Death Scene" was really her greatest triumph. Signor Ravelli, as *Alfredo*, gave a much better impersonation of the rôle than on the first performance of Verdi's Opera. He was in excellent voice, and sang his music with Patti with expression and telling effect. Signor Galassi did as well as he could, considering the state of his throat, but he had to omit the popular aria "Di Provenza." He deserved praise for appearing at all, and the public, no doubt, thoroughly appreciated his desire not to disappoint it. The other parts of the performance were given as well as usual. On Tuesday evening, the 21st, a concert was given in conjunction with a "Grand Art Festival," the whole under the management of Sallie Gibbons. The performers were chiefly from the Maurice Strakosch troupe, among them Emma Thursby, who sang "La Calandrina," Proch's "Air and Variations," and Gounod's "The Light from Heaven." The latter melody has been arranged by A. J. Holden, the well known composer, for harp, violin, reed organ and voice, a combination that is in every way admirable, and exactly suited for use in the drawing-room. The only other available piece for these instruments and the voice is the popular "Ave Maria" by Gounod, founded on the first prelude of Bach, from the forty-eight preludes and fugues. Miss Thursby sang about as well as usual, but not always with true intonation. Mr. Holden has done his work with much skill, and has produced quite an effective and interesting work. Miss Thursby was encored in every piece. Mr. Newport played very finely Liszt's fantasia on "L'Africaine," Miss Morgan some harp selections, and the New York Philharmonic Club a "Song Without Word," by Tschaikowski, and other pieces.

"Aida" was the work performed on Wednesday night, the 22d, by Colonel Mapleson's troupe. The opera has never been heard under worse conditions. In place of Signor Galassi Signor Caravatti sang the rôle of *Amonasro*, comment upon which is unnecessary. Signor Ravelli gave a good impersonation of *Rhadames*, and Mlle. Rossini's *Aida* deserved high praise. The part of *Amneris* was undertaken by Mme. Galassi, who achieved a fair success. Her singing here and there was defective. Some bad hitches occurred during the evening.

"Lucia" was again presented on Friday evening, the 25th, Mme. Patti appearing in the title-rôle. Of course, much disappointment was felt at the substitution of this opera for the advertised "Il Barbiere," as Mme. Patti had already been heard in "Lucia." It is needless to say that notwithstanding the change, the audience present thoroughly enjoyed the diva's magnificent impersonation of the well worn and well known rôle of *Lucia*. Her reception was of the most enthusiastic character and at the close of the mad scene she had a perfect ovation. The remainder of the cast were all excellent, especially Signor Galassi and Signor Ravelli.

The Saturday matinée brought forth "Aida" again, but Mlle. Rossini being indisposed and Mlle. Savio refusing to sing the part on so short notice, it looked as if the Academy would have to be closed for the afternoon. Mlle. Dotti taking in the state of affairs pluckily undertook to personate the rôle of *Aida*, and really did very well under the trying circumstances. She deserved praise both for her good will and performance. The remainder of the cast included Mierzwinski, Caravatti, Monti, Costa, and Mme. Galassi.

STANDARD THEATRE.

The event of the past week was the production (long looked for) of Gilbert and Sullivan's new opera "Iolanthe," on Saturday last, by Mr. Henderson. It was performed also at the Savoy Theatre, London, on the same day. The full title of the opera reads "Iolanthe; or, the Peer and the Peri," and it is a work that does not lack brightness or taking qualities. It is scarcely likely to become as popular as "Patience" and some of the other works by the same authors already well known here. The lines are sparkling and full of humor, but with one or two exceptions the performers did not pronounce the words distinctly enough to be heard by the audience, a fact that did much to make the first representation indifferent. The music is not very original, but it is piquant and melodious, and will please the oftener it is heard. The scenery is worthy of all praise, and Mr. Harris deserves to be extolled for the manner in which he put the work on the stage. The costumes are also of the most sumptuous kind, and thus it will be perceived the opera was presented with great display. The plot of "Iolanthe" is mixed, to say the least, and as some mention has been made of it in a former issue of THE COURIER, a few words on the performance will be only necessary here. Miss Roche, as the *Fairy Queen*, made a hit, and sang and acted admirably. Mr. Ryley, as the *Lord Chancellor*, was also at home in his part, and gave his lines with a clear pronunciation that was refreshing. His singing was also acceptable. Miss Jansen, as *Iolanthe*, made what she could out of her small part; but Sallie Robe, as *Phyllis*, was not a success. Mr. Carlton's *Strephon* deserved warm commendation, and he acted and sang as if he felt the part was suited to his powers. Messrs. James, Wilkinson and Cadwallader did

quite well in their respective rôles. The orchestra and chorus were in good form. A chorus, "Loudly let the trumpet bray," was well received. It is bright in ideas and effective in its brass-band accompaniment. The *Lord Chancellor's* song, "Said I to myself, said I," although expected to make a hit, did not. Yet the music is taking enough. The "quintet" in the finale of act first was well delivered. *Lord Mount Ararat's* song in the second act, "When Britain really ruled the waves," obtained an instantaneous success. Miss Roche gave her song, "The Fairy Queen," in excellent style, and was consequently encored. Mr. Ryley gave the rather difficult and extended song, "When you're lying awake with a divine headache," in a manner that merited all of the applause bestowed upon him. His clear enunciation was here seen at its best. *Iolanthe's* ballad, "He loves," was rendered with taste by Miss Jansen. Altogether the opera will gain much by several hearings, and is likely to become a steady attraction at the Standard Theatre. Recalls were frequently indulged in during the evening, and they were most deserved.

CHICKERING HALL.

A concert was given on Wednesday evening, the 22d, by the Helvetia Männerchor, one-half the net proceeds being donated to the Swiss Benevolent Society of New York. Mme. de Land sang several songs in average style, among them two by Schubert, "Wohin" and "Ungeduld." The Helvetia Männerchor contributed five or six selections, all earnestly if somewhat crudely sung. Henry Mollenhauer played some violoncello solos, displaying considerable execution, although his manner is not as reposeful as might be desired. Tr. Steins and H. Methfessel sang each a vocal selection with average effect. Lastly, A. Schotte, a blind organist, played Cherubini's overture, "The Water-Carrier," and Otto Floersheim's "Fina" on the organ. His execution was blurred at times, but taking all things into consideration his performance was worthy of much praise. Mr. Floersheim's work ("Fina") although not exactly suited for the organ, grows on the listener on every hearing, as is always the case with sterling compositions.

On Friday evening, the 24th, Ida Ginsberg, a young mezzo-soprano singer, gave a concert with the assistance of Mr. Fritsch, Max Trennann, Sam Franko, violinist, and Messrs. Sanglier and Robitzek as accompanists. Miss Ginsberg possesses a fair voice, but her efforts hardly warrant her in making her début so early in her career. She needs to cultivate diligently what powers she has. The remainder of the programme was of various interest, but most of the selections were encored.

The entertainment given by the Courtney Company on Thursday last, although entirely new, established itself at once as a pleasing one. From the moment when the members of the company came out (in evening dress, not costume) and took their seats in the chairs placed for them to the final quartet, the highly fashionable and refined audience testified approval in the most marked manner. Miss Swayze (the reader) opened the entertainment by saying that "The Lady of the Lake" would be given—then gave the scene and characters in the poem, stated that it opened with "The Chase" and sat down. The quartet then sang "Forresters sound the cheerful horn" beautifully, giving the effect at first of being heard in the distance, gradually coming nearer and again passing away. From this moment the success of the entertainment was assured, and whether Miss Swayze took up Sir Walter Scott's beautiful lines, reading them with exquisite grace and feeling, or when each of the members of the company quietly rose and sang those songs allotted to them, or when the quartet (whose voices harmonize wonderfully) took up the music—still the hearty and spontaneous applause testified to success. Many encores were demanded and given, and when Mr. Courtney sang the song set down for Mr. Humphries on that gentleman's being obliged to leave, his voice and exquisite rendering roused applause which amounted almost to an ovation. In fact Mr. Humphries' absence only showed more strongly the strength of the company in possessing two such tenors. As the audience passed out, much praise was heard both of the entertainment and the company, which is, indeed, from its leader, Mme. Gage-Courtney, throughout well and effectively chosen. In the part singing the skilled directorship of Caryl Florio, whose effects are always so striking in this class of music, was notable.

STEINWAY HALL.

A concert was given by Emily Hirschfield on Monday evening, the 20th, in which she made her début as a pianiste, and had the assistance of S. B. Mills and Carrie McLellan. Miss Hirschfield played works by Wagner, Liszt, Chopin, Beethoven, Weber, &c. She was well received by her friends, who were present in force, but she did not display more than ordinary abilities. Her execution is worthy of praise, however, and gives promise of a higher degree of efficiency. She played a duet with S. B. Mills, which was much applauded. Carrie McLellan, a soprano vocalist, sang two solos in fair style.

On Thursday evening, the 23d, Alexander Lambert, the well-known pianist, gave a concert, a fair audience being in attendance. He played a new "Tarantelle," by Moszkowski, a "Waltz" and "Etude," by Chopin, and Schumann's "Sonata" in G minor, op. 22. The player in all these selections exhibited an excellent technique, of more than average accuracy, but he failed somewhat in the conception and poetic interpretation. Nevertheless, his playing is so far above the average as to warrant great expectations in the future. Lillie Berg sang nicely some vocal selections, and Messrs. Arnold and Werner also contributed toward the evening's entertainment.

On Saturday night, the 25th, Adele Margulies, a young pianiste, gave a concert, with the assistance of Richard Arnold, F. Aubert, and Ida Kleber. Miss Margulies has attained a good degree

of execution, and will no doubt come to play with greater impressiveness in the future. Mr. Arnold pleased as well as usual in his violin solos, and Mr. Aubert's playing on the violoncello was applauded. Miss Kleber gave two or three vocal selections.

LIEDERKRANZ HALL.

On Sunday evening last, the 26th, the new home of the Liederkranz was formally opened by a concert and reception. The programme embraced Beethoven's "Die Weihe des Hauses," played by a good-sized orchestra under the leadership of Theodore Thomas. Miss Juch rendered the well-known scene and aria from "Der Freischütz," with orchestral accompaniment. Afterward, Mr. Joseffy played Saint-Säens second concerto in his refined and inimitable manner. Then the male chorus of the society sang Rheinberger's "Waldmorgen." William Steinway then made a short but felicitous address, in which he touched upon various interesting things connected with the society's past, present and future. Zoller's "Die Hunnenschlacht" closed the concert. It was given for the first time in this country. After supper came dancing. About two thousand people were present.

DRAMATIC.

GRAND OPERA HOUSE.

Joseph Jefferson played "Rip Van Winkle" last week at the Grand Opera House. The perennial Rip was followed with accustomed tears and laughter through the play's three acts by large audiences. The support was generally good. Rose Wood made an admirable *Gretchen*.

GRAND OPERA HOUSE, BROOKLYN.

The "Tourists in the Pullman Palace Car" did the "convulsing business" for the manager at the Grand Opera House, Brooklyn, last week. The mirth-provoking efforts of W. A. Mestayer, J. N. Long, Charles Sturgess, Harry Clark, Therese Vaughn, Lizzie Ott, Ella Hattan and Elsa Brosi were appreciated.

NIBLO'S GARDEN.

There was a crowded, laughing, good-natured hilarious audience at Niblo's on November 20 to see the Vokes Family in two of their most comical farces. "The Rough Diamond," or as the piece is now known after its new "christening," "The Country Cousin," kept the house in a roar from the time Fred Vokes came upon the stage until the curtain fell. The songs and dances were applauded to the echo, and good, genuine, hearty laughter rewarded the efforts of the company generally and won for them a hearty recall at the end. "Fun in a Fog" was equally well received, and the same spirit of merriment which actuated the performers in the first piece prevailed in the last. The way in which the pieces were received shows that the old time love of well-played farces is not yet extinct, but that when presented with a good company and excellent stage appointments, as was the case last night, they will meet with generous recognition by the public.

NOVELTY THEATRE, WILLIAMSBURG.

The managers of the Novelty Theatre entertained the *habitués* of their house on November 20 by the reintroduction of "My Partner," Bartley Campbell's popular play. Though growing old, it being the thousandth appearance of the partners, there was no indication of their waning fortune. The residents of Brooklyn's Eastern District gave hearty expression to their seemingly earnest appreciation of the efforts of Louis Aldrich and Charles T. Parsloe.

UNION SQUARE THEATRE.

The success which Charles Wyndham and his company met with at the Union Square Theatre when they appeared in "Ruth's Romance" and "Fourteen Days" was confirmed last week by the bright and sparkling manner in which they acted Bronson Howard's "Saratoga" under its English title, "Brighton." The piece has been localized for the London stage, but it differs in no essential particular from the play as originally produced by Mr. Daly a number of years ago in his Twenty-fourth street theatre. The location of the scenes is changed; there are some original bits of "business" introduced, many of the lines are altered to suit the change of location, there are some new and a few ancient English puns injected into the dialogue, but the characters, the run of the story and the movement of the play remain the same. Mr. Wyndham was very happily suited in the part of *Bob Sackett*. Mr. Blakeley as *Mr. Vanderpump*, Mr. Day as *Jack*, Mr. Giddens as *Fred*, Miss Saker as *Effe*, Mary Rorke as *Virginia*, and Miss Norreys as young *Mrs. Carter* were able assistants, Mr. Blakeley, Mr. Day and Miss Saker being specially good. The humor and vivacity with which the company acted, the perfect manner in which they played into each other's hands, the ease and naturalness with which "cues" were anticipated rather than waited for, the smoothness and rapidity of the action were remarkable, and constituted a nearer approach to the comedy style of the French theatre than anything that has been seen on this stage. The play served to introduce some members of the company not seen in "Fourteen Days"—Mr. Day, Mr. Richards, Mrs. Phelps, and Miss Chalgrove, who made pleasant impressions.

WINDSOR THEATRE.

Mme. Janauschek, the popular tragic actress, made her reappearance on the stage of the Windsor Theatre on November 20 in her great impersonation of *Marie Antoinette*. The house was well filled in the lower portion, quite a number of the *habitués* of the west side theatres being present to witness the performance. The cast was evenly distributed, and many of the artists gave evidence of careful study of the characters entrusted to them. Mme. Janauschek's delineation of the title-rôle was a powerful piece of acting.

Mme. Janauschek's powerful rendition of the rôles of *Lady*

Dedlock and the French maid in the drama of "Bleak House," has time and again moved to expressions of approbation more exacting audiences than that which assembled on November 22. From a well-filled house she evoked repeated applause.

WALLACK'S THEATRE.

Mrs. Langtry must have been astonished on November 20, when she appeared before the curtain to greet the curious but quiet and orderly crowd of New Jersey excursionists who had come all the way from Long Branch, Matawan, Freehold, Red Bank and other points along the line of the Central Railroad within the boundary of Monmouth County, just to look at her. They composed Monmouth County society and occupied the principal seats in the theatre. The train containing the excursionists started from Long Branch at fifteen minutes to six, with sixteen cars well filled. Arriving in the city at twenty-five minutes past seven, the crowd, numbering at least one thousand, were transferred to the Sixth avenue elevated and placed on board chartered trains which carried them to Fourteenth street without making a stop. Three hundred and ninety visited Wallack's and about six hundred attended the American Institute Fair, thus taking in the useful and the ornamental. Those who had tickets for the Langtry performance were provided with programmes of unique design—one side being adorned with a full sized picture of the Jersey beauty and the other with a reference to the excursion.

HAVERLY'S BROOKLYN THEATRE.

"Green Room Fun" was presented at Haverly's Brooklyn Theatre last week to a moderately large and amused audience. For all of this nonsense, which at times may be "relished by the best of men," Salsbury's Troubadours are responsible. Of course Nellie McHenry robustly bore the brunt of the business of making the merriment, while an able second was found in N. Salsbury. Encores were the order of the evening and the response was generous.

DALY'S THEATRE.

An English version of Von Moser's "Reif-Reifflinger" was produced on Saturday evening, before a large audience, under the title of "Our English Friend." It is a free translation rather than an adaptation, as it follows the original rather closely. It is played in four acts instead of five; there is a little elaboration of one or two scenes here and there, and there is such slight retouching of the dialogue as was necessary to give it the local coloring to suit a transfer of its scene to American ground. The play was very beautifully mounted and elaborately and elegantly costumed, Mr. Daly's clever hand and nice taste being evident everywhere about the stage. It was acted with great care and excellent judgment by this company (undoubtedly the best comedy organization permanently resident in the city), and there was not a single point slighted throughout the evening or a single opportunity missed from end to end of the performance. The story of the original play is a continuation of "The Passing Regiment," but the characters are so wholly changed in appearance, in manner, and in their new relations to each other as to convey not the slightest impression of the personages in the first play. Mr. Lewis as *Digby de Rigo*, the "unexpected guest"—"just from England," though no one would have thought it of him if he had not confessed it—was exceedingly amusing; John Drew and Yorke Stephens as the young married men, fond of field sports and neglectful of their pretty wives, were capital. Miss Rehan was charming in one of those *ingenue* parts she plays so well, and Miss Leyton was graceful and winsome as the devoted young wife of the inveterate young sportsman. Miss Dreher was also very good as the inexperienced young housewife, overcome by the perplexities consequent on entertaining her husband's friends, who had come to enjoy the shooting, and Mrs. Gilbert and Mr. Fisher gave two delicious examples of the old school of comedy acting. Miss Fielding as the gamekeeper's daughter, sang prettily, acted well and dressed beautifully, and the minor parts were in satisfactory hands.

ACADEMY OF MUSIC, JERSEY CITY.

Theall & Williams presented Romeo and Juliet on Monday evening, November 27, Helen Vincent making her first appearance since her return from Europe in the rôle of *Juliet*. In this character Miss Vincent goes beyond her powers, although her ambitious effort is praiseworthy. She is charming enough in her stage presence (we have not seen her otherwise) to engage the attentions of many a *Romeo* who might be more apt at love-making than the gentleman who tried to support the character on Monday evening. To Miss Vincent and Mr. Murray who played *Mercutio*, are due all of the honors of this presentation. Mr. Murray deserves great commendation for the unexpected strength of his acting. Miss Vincent has capacity, but must identify her feelings and consequently her individuality more with the characters that she assumes. Some anachronisms of attire and stage setting detracted from the presentation of the tragedy, and some *faux pas* on the part of some of the actors and by the scene shifters excited merriment when pathos was supposed to prevail. Theall & Williams deserve support in their efforts to give the people of Jersey City respectable dramatic entertainment.

The twelfth regular season at the Union Square opened on Tuesday evening, when A. M. Palmer's excellent company produced "The Rantaus," a translation of the "Erckmann-Chatrian" play, which created a great impression at the Comédie Française. Rehearsals have been frequent for weeks past, scene painters and carpenters have been busy in stage preparations, and it is expected that the play will prove a successor to the numerous admirable plays presented by Mr. Palmer and his company. The principal parts will be played by Messrs. Stoddart, Parselle, and De Belleville, and Miss Harrison.

Baltimore Gossip.

BALTIMORE, November 24, 1882.

THE audience which filled every available inch of space of the Academy of Music's vast auditorium to greet Christine Nilsson was one of the most elegant and fashionable that has ever assembled on like occasions in this city. The opening number of the concert was Mendelssohn's Quintet in B flat, which was exquisitely rendered by the Mendelssohn Quintet Club. Then came Signor Del Puente, who sang Tito Mattei's "Non e Ver," and as an encore "Io t'amerò." With the third number came Christine Nilsson. She was dressed completely in black, and the only ornament was a diamond brooch. Her voice is still soft and rich, although now and then a slight metallic tone rings upon the ear. She sang Gounod's "Ave Maria" in superb style, and later on "La ci darem" in duet with Del Puente, and the "Miserere" from "Trovatore" with Theodore Bjorksten. The duet from "Don Giovanni" was scarcely commensurate with the dignity of such an artiste as Miss Nilsson, and the "Miserere" was marred by the insufficiency of the tenor. One of the gems of the evening was Frederick Giese's violoncello playing, which completely enraptured the audience.

Emma Thursby, assisted by Maude Morgan, Holst-Hansen and the eminent pianist, Edmund Neupert, sang at the Academy of Music, November 23, to a large and appreciative audience. Another concert is announced for Saturday matinée.

During the week we have had exceptionally fine dramatic attractions at Albaugh's, Mr. and Mrs. Nat Goodwin and E. F. Thorne in the "Black Flag." Mrs. Goodwin surprised the audience with the manner in which she took a serious part, having always been associated with burlesque parts. Nat Goodwin was all that could be desired, but the weak person was E. F. Thorne, who signally failed to make his part interesting.

The Colville Dramatic Company, in "Taken from Life," is in its second week at Ford's Opera House.

In the variety line, during the week, we have had the Ford Brothers, slayers of Jesse James, in connection with Richmond's troupe, at the Monumental Theatre.

Next week the Emma Abbott Company is announced for the Academy of Music. Repertory: "Martha," "Fra Diavolo," "Lily of Killarney," "Chimes of Normandy," and "Bohemian Girl."

E. JAY, W.

Music in Philadelphia.

PHILADELPHIA, November 28, 1882.

THE "Cecilian," under the leadership of Michael Cross, will give a Christmas performance of the Messiah on December 14. The chorus has never been as good as it is this year. Emma Thursby will be among the soloists.

The two Nilsson concerts, which took place last week at the Academy of Music, have been a success both financially and artistically, the receipts amounting to over \$12,000 for the two concerts.

The Mendelssohn Club will give the first concert of its season on December 12. Several new choruses will be sung by the society. Jeanne Viennot will be the soprano soloist.

The Germania orchestra, with its leader, William Stoll, Jr., who inaugurated two weeks ago with so much success a series of grand symphony concerts at the Academy of Music, will give its second concert on December 16. The programme promises an excellent entertainment.

The second of the six concerts to be given by Theodore Thomas will take place on December 2. Some parts of Wagner's "Parsifal" will be rendered, with Messrs. Fritsch and Remmertz as soloists.

Emma Abbott's opera season ended last Saturday. Although lacking in artistic merit, the company met with financial success.

The "Queen's Lace Handkerchief" still holds the boards at the Lyceum. At the same theatre, "Iolanthe," the new opera by Gilbert and Sullivan, will be presented to the public on Saturday, December 2. A great amount of money has been spent for the *mise en scène*.

J. VIENNOT.

St. Jo. Jottings.

ST. JOSEPH, MO., November 21, 1882.

MUSICAL interest is now principally centred in the splendid organ that is now about completed in the cathedral in this city. Odenbrett & Abler, of Milwaukee, Wis., are the manufacturers. As it is probably the largest and finest instrument of its kind west of the Mississippi, some details will prove interesting to the music public.

The organ has two manuals and pedals, eleven stops in the great organ; ten in the swell and four in the pedal; among these are five reed stops. Besides the usual couplers, there is a pedal to great which will occasionally be used to advantage. There are 1,600 pipes, the largest of which is 16 feet high; width and thickness about 10 inches, made of wood; the smallest pipe is half an inch long. The total weight is 16,000 pounds. The compass of the instrument is sixteen and a half octaves.

The pneumatic principle lately invented and patented by Mr. Odenbrett is here used for the first time. The organ is constructed wholly upon that principle which is applied to the registers. Every pipe has its own pallet and receives its wind directly from the main air-chamber. These pallets are opened and closed by air-pressure from the main bellows, without

any mechanical connection with the keys, making the touch very light and precise. The keys respond on one-sixteenth of an inch depression as readily as a piano.

It does away with roller boards, backfalls, brackets, squares, pulldowns, rods, &c., as well as pneumatic lever appliances. It has a very handsome case, in the Roman style. The show-pipes are made of pure block tin, highly polished. The organ will be an ornament to the cathedral, and will give forth splendid results if present anticipations are realized.

Last night Katie Putnam appeared in "Lena, the Madcap." She is not sufficiently endowed to play the star and her company is too weak to give the necessary support. She was received by a fair-sized audience. To-night she plays in "Old Curiosity Shop."

The Mendelssohns give their regular monthly concert in their hall on November 23.

On the evening of the 24th there will be a sacred concert on the new organ just completed in the Catholic Cathedral of this city. Some noted organists will be present and give recitals.

J. A. McEvoy.

Notes and Actions.

...Sohmer & Co. report business flourishing.

...Charles Blasius took the agency of the Behning piano on Saturday last.

...A. G. Smiley, Pottsville, Pa., has taken the agency of the Carpenter Organ.

...R. Tillman, York Springs, Pa., was in town on Friday and made large purchases of pianos.

...The Griffin Music Folio Company, Montreal, Can., is advertised to be sold out by the sheriff.

...Karl Fink, returned on Saturday from one of the most successful trips he ever made in Boston.

...The small upright which Weser Brothers recently introduced is meeting with a great demand.

...William Eversman, Chambersburg, Pa., dealer in musical instruments, has been sold out by the sheriff.

...Fred. Cluett, of Cluett & Sons, Troy, was in town last week making selections for the holiday trade.

...P. J. Healy, of Lyon & Healy, Chicago, who some months ago went to Europe on a bridal tour, is expected back soon.

...B. N. Smith added last week several new customers to his already large list. All of his facilities are taxed to the utmost.

...Edward B. Robinson, music dealer, Portland, Me., has recently discharged a realty mortgage for \$17,000 and given another for \$2,000.

...Knight Brothers & Waterbury, dealers in pianos, Denver, Col., have dissolved partnership, F. A. Knight retiring. New style, Knight & Waterbury.

...Dr. C. F. Sterling, son of the president of the Sterling Organ Co., is a professor in Bellevue Hospital. He visits the New York warerooms regularly.

...The elegant instruments which F. Connor is turning out are highly approved everywhere they are used; consequently, the demand for them is far beyond expectation.

The senior partner of the firm of Dielmann & Lincks told a COURIER reporter a few days ago that the firm was turning out weekly about eighty cases and from forty to fifty tops.

...Hardman, Dowling & Peck recently sent out circulars to the trade announcing that they were ready to receive orders. In response orders came in such abundance as to keep them busy for over a month. They have already shipped over one hundred instruments.

...One of the British trade journals recently contained a statement that a company with a large capital is being formed in England for the purpose of starting a factory in this country for the manufacture of piano felt and other supplies for the use of the music trade.

...R. W. Blake, of the Sterling Organ Company, is in town, and says he is almost ready to offer to the trade some of the finest designs in organs that the firm ever introduced. Mr. Blake is stopping at the Fifth Avenue Hotel, but visits the warerooms in Fourteenth street every day.

...Among the visiting members of the trade to the city during the week were Fred. Cluett, of Cluett & Sons, Troy, N. Y.; Mr. Woodward, of Riverhead, L. I.; E. T. Greene, Trenton, N. J.; Charles Blasius, Philadelphia, Pa.; William A. Smith, Newport, Pa.; R. A. Tillman, York Springs, Pa.

...Edwin Beckstein, son of Carl Beckstein, the celebrated Berlin manufacturer, who has been at Dolgeville studying the process of felt manufacturing, &c., for over a year, left this city on Saturday for a month's trip to Havana. On his return he intends to make a tour through the United States.

...Stulz & Bauer are turning out on the average about six pianos a week, and are shipping them as fast as they are finished. As the demand is greater than their facilities will permit them to supply, they are looking for a more commodious factory. Several dealers in this city are placing orders with this firm, and M. Fischer, of Philadelphia, has taken the agency for that city.

...Sohmer & Co. have issued a new illustrated catalogue. It is well compiled and neatly printed, and contains twelve well executed engravings, representing the different styles of instruments produced by the firm. Each engraving is accompanied by instructive descriptive matter. The cover is embellished with fac-

similes of the medals given the firm at the Centennial Exposition. The trade should send for copies.

Charles E. Rogers, No. 616 Washington street, Boylston Bank Building, Boston, is the manufacturer of the "Charles E. Rogers" Patent Upright Pianos, which enjoy a deservedly high reputation. They are constructed on entirely new and scientific principles, and will stand in tune in hot, cold, damp or dry rooms. They contain twenty-six valuable improvements and are patented in the United States, Europe and Canada.

It is said that a prominent German piano manufacturer is working incognito as a mechanic in one of the piano factories in this city, his object being to obtain information as to the minutiae of the manufacture of the best class of American pianos. He dresses and lives like other workmen, and accompanies them to their club-rooms, lager-beer haunts, &c. Since this rumor has been circulated, several men have been discharged from factories on suspicion. A member of one firm actually used violence in putting one man out of the factory.

Daniel Hess has recently received a large and fine selection of accordions for the holiday trade. They are said to be specially gotten up for this season, and to be the finest instrument of the kind yet introduced. Mr. Hess has also received a large variety of guitars, most of which are inlaid and ornamented and very suitable for Christmas presents. He shows a large stock of light, piston-valve instruments, in the best quality of brass and German silver, and which are said to be very superior goods, the cornet in particular being highly recommended. Some very fine Roman and German strings are also shown.

Mahogany continues to be both high in value and difficult to obtain. By the revolution of fashion, this wood, it seems, has again been restored to favor. For furniture of the highest class it is being again largely used. Of all woods, mahogany is perhaps the most beautiful and durable. For cabinet purposes it is hardly likely that it will ever die out of use. Some day, indeed, and the day may not be so far distant, mahogany will in all likelihood once more be a valuable and highly-prized wood. It may not be generally known that it requires five hundred years for a mahogany tree to fully mature, according to the evidence of leading botanists. Quite a number of pianos have been made of mahogany, but they are generally high priced. Among the cheapest in this material and best for the price are those made by J. & C. Fischer.

Sock and Buskin.

Knaack and Teweles are as popular as ever with the patrons of the Thalia Theatre.

There will be special Thanksgiving matinées at the principal theatres and places of amusement to-day.

M. B. Leavitt's Gigantean Minstrels gave an excellent performance before a large audience at Fort Wayne, Ind., on November 22.

The Vokes Family are playing "The Belles of the Kitchen," and "Too, Too Truly Rural" during the present week at Niblo's Theatre.

Gus Williams introduced John Mishler to the residents of Harlem and the annexed district at the Mount Morris Theatre on Monday evening.

Lester Wallack will make his first appearance this season at the Mount Morris Theatre, Harlem, appearing in "Rosedale" on December 18.

"The Pawnbroker of Harlem" has found no end of customers at the Germania Theatre, and he will remain there as long as "pisness is goot."

The Leipsic Ladies' Orchestra gave the third entertainment in the Union Lecture course at the Academy of Music, Fort Wayne, Ind., November 23.

"M'liss" was given at the Brooklyn Park Theatre on Friday evening by Annie Pixley and her company. The attendance was large and the applause frequent.

The "Black Crook" continues to occupy the stage of Haverly's Theatre this week; it has attractions glittering enough to fill the house for an unlimited period.

Frank L. Gardner's "Legion of Honor" was presented in Ithaca, N. Y., November 24, with Annie Graham and Wm. H. Griffith in leading parts, to a very small audience.

"Lights o' London" was to be given four nights this week at Fort Wayne, Ind. The Academy stage has been entirely refitted in order to produce the proper scenic effects.

The Madison Square Theatre Company was at the Academy of Music, Titusville, Pa., on Monday evening, November 20, and gave "The Professor" to a crowded house.

"Young Mrs. Winthrop" still holds her own against the many other dramatic attractions in the city. The Madison Square Theatre has been filled every night since this play was put on its stage.

At the Court Theatre, Liverpool, Eben Plympton has been billed to produce "a new American drama," appropriately called "Almost a Life," as it fell dead here at the Standard a couple of years since.

Haverly's Mastodon Minstrels appeared at the Academy of Music, Scranton, Pa., to a crowded house on November 22. Minnie Mader in "Fogg's Ferry" November 23 to a \$400 house. M. B. Curtis in "Sam'l of Posen" November

24 to a large house, and was repeatedly called before the curtain. Hermann, Wednesday, November 29. Mme. Modjeska in "Frou Frou," Thursday, November 30.

The second entertainment of the Mistletoe Dramatic Association took place last Thursday evening at the Lexington Avenue Opera House. The three-act play "Checkmate" was presented by leading amateurs.

Charles Coghlan, who was offered a New York engagement at \$500 a week, but declined it because he would not play six nights and a matinée, goes to the Court Theatre, London, this season, to join John Clayton's company.

Another week of "Rip Van Winkle" is in progress at the Grand Opera House. Josephine Jefferson played to very large business there last week. On Wednesday afternoon the usual musical matinée was given at this house, and to-day a Thanksgiving matinée will be given.

Manager Wilkinson, of the Worcester Theatre, played the Evans Company in "Galley Slave" November 23; Gus Williams in "One of the Finest" November 24; and Gardner's Company in "Girl that I Love" November 25 to good audiences. This week the bill is Alma Stuart Stanley in "Vic" Monday; the Lingards Wednesday, and Salsbury's Troubadours in "Green Room Fun" Thanksgiving night.

"Hearts of Oak" was given at the De Gives Opera House, Atlanta, Ga., one night only, November 17, to a large audience. The company played, on November 23, 24 and 25, at Little Rock; 27th and 28th, Dallas; 29th, Corsicana; 30th, Waco, Tex., and on December 1 and 2 will be in San Antonio, Tex. Tony Denier's "Humpty Dumpty" was given at the De Gives Opera House, on Wednesday and Thursday night and matinée, November 22 and 23, to crowded houses.

For style in stockings there is no place like the stage. Mary Anderson is on the stocking question what a bibliomaniac is on books. She must have a ton of stockings, all exquisitely embroidered or clocked with fine leather stitching. The spindle limbs of Bernhardt borrow rotundity from bull red, blocked blue, and dull pink, fretted with gray. She could not be induced to wear white, as, she says, "they do not of themselves impart any beauty, nor bring out what there is." Madame Patti has the plumpest of legs, that hang over her trim little boots, abbreviating her really large feet, but find salvation in ebony stockings that are made for her by a Lyons firm. Materna is whimsical, and ugly ribbed stockings are chosen. Cary doted on dull gray, brown and set blue, picked out with the bright silks and gold thread. For full dress, on or off the stage, and also for tights, flesh-color was always selected. Kellogg rigs up with genteel taste for the stage; but her private goods are with frieze and dado, making three colors of her shapely limbs; enough to set the straightest eyes on bias. She has a weakness for corn color, and her black, red, blue and maroon hose are embroidered just above the shoe-top and half way to the knee, with borders of yellow daisies, corn flowers, or vines hung with tinsel berries. Miss Wyntan leans toward blue, and Careno chocolate, with satin garters of blue. Emma Thursby laces her boots over polka dots, and Emma Abbott selects latitudinal stripes in lisle-thread. Sara Jewett has tact, and knows the value of cardinal. Minnie Palmer is young, but she knows all about shoes and stockings. She has individuality that most actresses lack. Her love for still-life extends to her silk and lisle-thread novelties, all of which serve as a back-ground for nice ripe cherries, berries, nuts and small fruit. Aimée takes the bun on general principles. She is never without new shoes. The squeak of new leather is sweeter to her ear than is her own squeaking to the auditory nerves of her friends. A pair of red silk tassels always dangle from her boot-tops, and a myrtle green stocking always worn, in commemoration of a Spanish lover, who presented his heart and a box of the above novelties at the same time.—*Argonaut*.

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TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
British West Indies.....	1	\$125	..	..	..	..
Glasgow.....	7	882	..	..	..	..
London.....	21	1,200	..	..	..	..
Copenhagen.....	1	75	..	..	..	..
Hamburg.....	14	825	5	\$1,800	*3	\$400
Amsterdam.....	9	1,600	..	..	..	..
Christiania.....	..	3	1,200	..	..	..
Rotterdam.....	14	721	..	..	..	..
Bremen.....	52	2,800	1	375	*1	150
Liverpool.....	45	2,973	..	..	1	196
Totals.....	164	\$11,201	9	\$3,375	5	\$746

* Sounding-boards.

NEW YORK IMPORTS FOR THE WEEK ENDED NOV. 18, 1882.
Musical instruments, 319 pkgs value. \$19,356

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York City.

- Why the Cows Came Late..... (ballad)..... F. G. Isley.
- The Days that are No More..... (song)..... James Munro.
- First Meeting..... (Swedish ballad)..... Grieg.
- Veni, O Bella..... (Serenade)..... Brignoli.
- Toujours avec Toi. Waltz..... (piano)..... H. Jaff.

No. 1.—A ballad that will please lovers of simple melodies easily accompanied. It is nicely written, on the whole, and although it says nothing new it can be recommended for what it is. Compass, D to F—a minor tenth. Key, B flat major.

No. 2.—Is an admirably written song and certainly proves the composer to be a musician of no ordinary gifts and attainments. The melody is only valuable for the accompaniment, which is devised in an effective and skillful manner. The words have been treated with force, and altogether the song is adapted for singers and musicians of cultivated taste. Compass, D sharp, to G sharp—a minor eleventh. Key, E major (four sharps).

No. 3.—Quite interesting in structure, but not popular in the true sense of the term. It will be sung more as an encore selection than anything else. Compass, C to A flat above—a minor thirteenth. Key, D flat major.

No. 4.—Without being in any sense original, the music of this "Serenade" is quite pleasing. The well known and veteran tenor naturally writes in the Italian style, and his melody is, therefore, singable. The accompaniment is comparatively easy and effective. Compass, D to G—an eleventh. Key, G major.

No. 5.—A set of waltzes like those by numerous other composers which are neither original nor commonplace. They are written in fair style and are quite pleasing. For those who are on the lookout for a new set of waltzes, these can be recommended.

Edgar S. Werner, Albany, N. Y.

Respiratory Control..... John Howard.

This is a book of over sixty pages, and deals with what is termed clavicular breathing, inspiration, expiration, &c. Some of the ideas advanced are novel, but whatever views the reader may entertain, it will be to his advantage to see what Mr. Howard has to say about the voice and its functions. There is not space here to speak at length about the volume, and, therefore, we recommend every one interested to read for himself the various views so well presented by Mr. Howard, whose experience as a vocal teacher has not been limited.

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Redemption. Oratorio..... Gounod.

It shows great enterprise in the above firm to have gotten up an edition of Gounod's "Redemption" in so short a time. There is no doubt that it will not be misdirected, as the new work, whatever its merits, will excite the attention of musicians for some time to come. The edition before us has been nicely prepared, and is certain to be extensively called for. It should be, as a reward for business pluck.

F. W. Helmick, Cincinnati.

Royal Anthem Book Clara H. Scott.

The Royal Anthem Book, by Mrs. Clara H. Scott, is a collection of contributions from the best and most popular anthem writers of America, such as Dr. H. R. Palmer, Dr. Geo. F. Root, Dr. W. O. Perkins, L. O. Emerson, T. P. Ryder, C. C. Case, W. F. Sherwin, James McGranahan, C. C. Williams, M. M. Jones, Dr. J. B. Herbert, Thos. P. Magoun, Sophie C. Hall, Mrs. Kate J. Brainard, F. H. Magoun, Walter H. Jones, and some short selections from the unpublished manuscripts of the late Rev. Dr. Darius E. Jones. Also, many lovely arrangements and adaptations from the best of foreign authors, such as Canthal, Guglielmo, Gluck, Abt, Lichner, Lange, Kucken, Weber, Hoffman, Lambillotte, and other distinguished European composers. Especial attention has been paid to arrangements for extra occasions, such as, Thanksgiving, Christmas, Easter, Mission, and Baptismal Services; besides, it contains a variety of selections suitable for Decoration Day, Praise Offerings, Festival and Funeral Occasions. This collection of anthems has been prepared expressly to meet the demands of the masses of church singers throughout the country.

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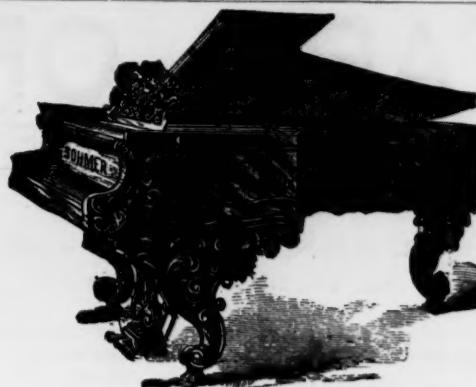
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The young prima donna Risley gained a great success recently in the "Barbiere" at Pesth. The journals praise her performance highly.

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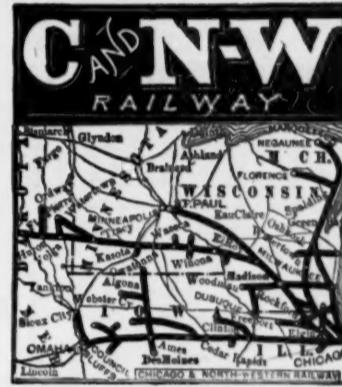
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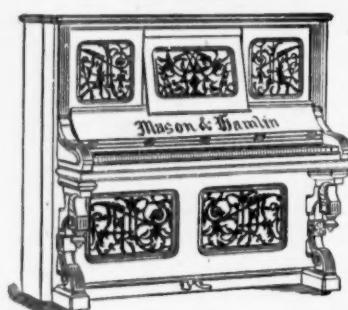
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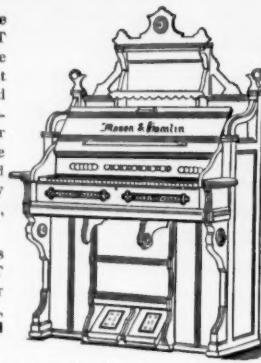
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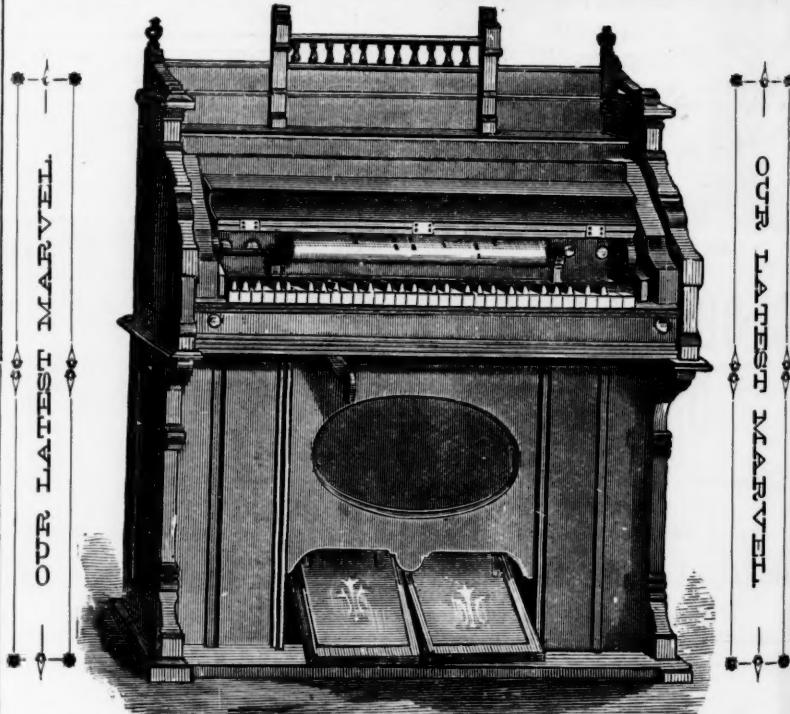
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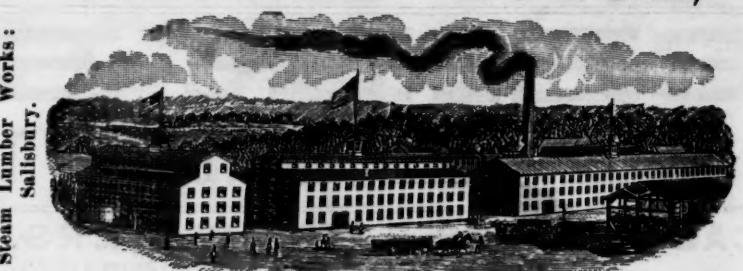
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